Re:generations Conference 2019

The Digital Space

Call for Papers

7-9 November 2019
The Lowry, Pier 8, The Quays, Salford M50 3AZ

Following the 2016 conference Re:generations 4 – Diasporic dance: Legacies of Imagination, the steering group is pleased to announce Re:generations Conference 2019 – The Digital Space.

Re:generations 2019 welcomes wider perspectives to the distinctive international platform established in previous conferences in 2010, 2012, 2014 and 2016. With a focus on dance of the African Diaspora (DAD), this event aims to bring the dance community together to stimulate critical debate, share current practice, research and innovation and encourage new perspectives for the future. The central theme of the fifth conference is The Digital Space. We will explore the ways digital technologies can be used for artistic innovation and creative practice, unite global communities through online platforms whilst increasing the visibility of diverse work to mainstream audiences.

The conference fosters a global community connecting UK artists, practitioners and scholars with global leaders from Africa, Canada, the Caribbean, Europe, USA and beyond. Across the 3 days there will be panel discussions, lecture demonstrations, masterclasses, workshops, academic paper presentations, performances, networking events and more! Hosted in Salford at The Lowry, this conference will be delivered by One Dance UK, IRIE! dance theatre, dance Immersion and Middlesex University.

The conference will provide CPD for dance teachers, healthcare practitioners and other dance professionals, in addition to bespoke programming for producers, new media practitioners and executive artistic leaders. A key event will be the launch of the report for One Dance UK’s ‘Dance of the African Diaspora Mapping Research’; presenting the current state and needs of the DAD workforce with a scope for future growth and development.
The Re:generations Conference Committee invites practitioners, researchers, and practitioner-researchers to contribute to this year’s theme of *The Digital Space.* By offering opportunities to reflect on cultural and artistic innovation through digital technologies, the conference aims to celebrate, enable, create conditions for exchange, be an ambassador for dance of the African Diaspora in the UK and beyond, and advocate for leadership within dance. We are seeking a wide range of contributors (papers, videos or panel discussions) from across the sector. The Committee welcomes ideas for presentations in person or via digital formats, that are accessible and rigorous in order to stimulate lively discussion.

**We welcome proposals on the following topics which may include, but are not limited to:**

- **Digital networks:**
  - that inform the practices of individuals through digital connection;
  - trans-national/international links between a ‘family of artists’;
  - how practice shapes digital space/how digital space shapes practice.

- **Use of social media digital platforms, such as:**
  - YouTube for transmission of dance teaching;
  - the pedagogical on-line space - what is lost, what is gained.

- **Impact of technology and the futuristic space, such as:**
  - the emerging genre of Afroturism and its engagement by artists and academics;
  - the re-imaging, re-imagining of Diasporic spaces in the 21st Century.

- **Digital archive and the African/Caribbean/Africanist/Diasporic spaces, such as:**
  - capturing stories, narratives, sharing histories;
  - what does heritage mean, what do we choose to inherit, what are we burdened to inherit;
  - lost and disappearing visual data; recreating past archives/history.

- **Dance Science:**
  - gaining a better understanding of the different aesthetic, physical and psychological demands of dance using a sports and dance science approach, including the use and impact of technology;
  - How digital technology can support better understanding about physical and mental health in dance and diasporic spaces;
  - the impact that the digital space has on how people learn and understand, appropriate and appreciate dance for purposes that may link fitness, dance performance/participation and wellbeing;
➢ how traditional African/Caribbean/Africanist/Diasporic dances are healing practices and their use in health and wellbeing practices.

- Dance, the internet and popular culture, such as:
  ➢ critical commentary and artistic practices developing on social media;
  ➢ exploration of responses to African/Caribbean/Africanist diasporic popular culture;
  ➢ the artistic and social impact of parody response videos, e.g. ‘This is America’;
  ➢ Digital presence in African/Caribbean/Africanist diasporic dance and the influence on live performance.

- Sustainability of the Dance of the African Diaspora sector, such as:
  ➢ resilience; importance of connection to elders, ancestors;
  ➢ mental health – technology supporting those connections/sustainability of connection, entrepreneurship.

- Dance Education and Pedagogy
  ➢ enabling environments for dance success for children and young people engaging with dance forms of the African Diaspora;
  ➢ the role of technology in inclusive practice for children and young people in relation to dance forms of the African Diaspora;
  ➢ inclusive dance practice and widening participation for children and young people;
  ➢ ways in which the digital space can support/enhance the celebration of diversity in and out of schools.

We invite proposals for the following session formats:
Spoken presentations Academic paper (5,000 words) – [15-20 minutes]
New writing paper (2,000 words) [10 minutes]
Suggestion for a Roundtable panel with up to 5 panellists [1.25 hour]
Film or digital platform presentation followed by discussion [15-20 minutes]

The online submission will ask you for the following:
Proposals Submissions should include:
➢ Title of proposal
➢ Name
➢ Format: Academic paper/New writing/Discussion panel/film or digital platform with discussion
➢ Department/institutional affiliation (staff or student); company affiliation; independent,
➢ 250-300 word abstract/outline, including indicative Bibliography for papers,
➢ Short Biography (50 words),
➢ Listed requirements: A/V need, other technical requirements.

The on-line form also allows you to apply to be a part of a Discussion/dance story Forum.
You are all invited to sign up to be part of one or more of these discussion/storytelling forums whether you are giving a paper or not. Members will meet in person during the conference. There is opportunity to start the discussion online running up to the conference. Watch this space for further details on the digital platforms.

Dance Forum topics include:
• Transnational dialogue - a digital discussion between artists at the conference venue and artists in Lagos, Nigeria
• Sharing and archiving Narratives in Black British Dance website - facilitated roundtable
• Three-minute provocation session - speak out about a topic you are passionate about. Start a conversation. Find like-minded people.

The deadline for submissions is Friday 10 May 2019. Notifications of acceptance will be sent by the end of June 2019. Submissions can be made online at http://bit.ly/RegenerationsCall. A Conference registration fee reduction will be on offer to independent artists/scholars, students, and One Dance UK members. More information on conference fees and logistics will be provided on the One Dance UK website at https://www.onedanceuk.org/event/regenerations-2019/.

About the Re:generations partners and Academic Advisory Group

One Dance UK
One Dance UK is the sector support organisation leading the way to a stronger, more vibrant and more diverse dance sector. One Dance UK present one clear voice to support, advocate, enhance and give profile to dance in the UK. One Dance UK’s aim is to provide information, resources and opportunities for a workforce that is well-equipped to secure dance’s prominence in the cultural landscape of the future. One Dance UK is on the Council for Subject Associations in the UK as a subject expert for dance in schools. This is the fifth gathering since its inception in 2010 as a biennial international conference, that One Dance UK will plan and deliver with partners. In April 2016 the Association of
Dance of the African Diaspora (ADAD) merged with Dance UK, Youth Dance England and National Dance Teachers Association to form One Dance UK.

www.onedanceuk.org

IRIE! dance theatre
Established in 1985, IRIE! dance theatre is Britain’s leading dance company working in the field of African and Caribbean dance fusion and education. The company delivers and sustains a range of creative, educational and artistic activities, based on the stimuli derived from Africa and the Caribbean. Located in the heart of South East London IRIE! occupies the Moonshot Centre, which houses dance studios, teaching rooms & archive and library facilities; where it continues to run and develop accredited qualifications, community engagement and professional development programmes for dance. Programmes, address issues of diversity, inclusion and creativity.

The company provides employment, training, support and mentoring for a significant number of young people and professionals working in dance as well as related cultural industries. IRIE!’s collaborations have spanned across the UK and internationally. After delivering a Foundation Degree Dance in partnership with City & Islington College and London Metropolitan University (2008-2018) presenting African, Caribbean, Contemporary and Urban dance forms equally, the company now deliver the UK’s first BA (Hons) Diverse Dance Styles validated by University of Roehampton which started in September 2018.

www.iriedancetheatre.org

Middlesex University
The Department of Performing Arts (Faculty of Arts and Creative Industries) at Middlesex University has a long-established tradition of excellence in training and educating students at undergraduate and postgraduate levels and is one of the leading universities in the UK for dance, recognised nationally and internationally for its high calibre teaching and research. We pride ourselves in offering a vibrant and inclusive environment, instilling our students with a sense of confidence, passion, and achievement. Undergraduate and postgraduate degrees in dance embed high quality vocational and theoretical training that underpin the creative industries and equip our students with the ‘tools’ for an exciting career in dance. Alongside campus-based courses, web-based distance education courses allow professional performers/practitioners to gain BA or MA degrees while working. These on-line courses support an international student body across different dance genres.

Dance, music and theatre together form a flourishing research unit at Middlesex University. This longstanding unit has maintained its influence on the fields of practice-as-research and critical enquiry into Performing Arts through enabling
infrastructures, strategic appointments, high quality research outputs and a significantly public-facing approach including ResCen.

Middlesex University Consultancy Team: Dr Adesola Akinleye, Dr Lesley Main, Professor Christopher Bannerman

https://www.mdx.ac.uk/courses/performing-arts/dance | http://www.rescen.net/

dance Immersion (Canada)
dance Immersion is a not-for-profit organization that produces, promotes and supports dancers and dances of the African Diaspora. The organization was established in 1994 to address the need for additional presentation, skill development, and networking opportunities for dance artists of African descent. Programs introduce various styles of dance and dance artists to the public through a variety of activities that provide a nurturing and supportive environment for professional and emerging dance artists who work and explore diverse styles and expressions. dance Immersion has experienced considerable success in connecting dance artists throughout Canada and around the world. Dance immersion was a partner of Re:generations in 2016 and facilitated presentations from 22 Canadian delegates.

www.danceimmersion.ca

The Lowry
The Lowry is a registered charity committed to using visual and performing arts to enrich people’s lives. It presents an eclectic mix of work encompassing everything from circus and opera to comedy and contemporary art. It also boasts one of the most diverse programmes of dance of any venue in the UK, with regulars to their stages including Birmingham Royal Ballet, Matthew Bourne and Rambert as well as the work of Ballet Black, Akram Khan, Russell Maliphant, Dada Masilo and Wayne McGregor among others. In recent years we have co-commissioned new work from Aakash Odedra and Seeta Patel, and are currently working with Dickson Mbi through our renowned Artist Development Programme. At the heart of their work is a commitment to the local community, new audiences and young people. To that end, The Lowry offers thousands of free creative participation opportunities each year to help raise aspirations, nurture talent and develop creative professionals of the future.

www.thelowry.com

Academic Advisory Group

Dr ‘Funmi Adewole
‘Funmi toured for several years with various companies including Adzido Pan-African dance ensemble, Artistes-in-Exile, Horse and Bamboo Mask and Puppetry Theatre and The Chomondeleys. She was manager and then chair of
the Association of Dance of the African Diaspora (ADAD) between 2003 to 2007. She co-edited the book *Voicing Black Dance: The British Experience - 1930s to 1990s*. ‘Funmi has spoken at conferences nationally and internationally on African dance as a theatrical practice. She teaches workshops and courses on dance composition exploring the theatricalisation of social dances in London and Amsterdam. She holds an M.A in Post-colonial studies from Goldsmiths College, London and recently earned a PhD from De Montfort University, Leicester.

**Dr Adesola Akinleye**

Adesola Akinleye is a choreographer, dancer, artist- researcher and Senior Lecturer in Dance Professional Practice at Middlesex University. She began her career as a dancer with Dance Theatre of Harlem, later establishing her company DancingStrong. Her recent works are *Untitled: Women’s Work (Flint)*: an international commission by the Center for Education of Women, Michigan. ‘Passing 1: I right my own story’ created/inspired from her experiences running dance workshops with Transgendered homeless youth in Detroit. ‘Passing 2: the price of a ticket’ (commissioned by Serendipity, UK) exploring her Blackness as a hybrid cultural identity. She is currently working in response to the Brexit Referendum exploring/dancing on boundaries and boarders with communities in Northern Ireland, Poland and UK.

[www.dancingstrong.com](http://www.dancingstrong.com)

**H Patten**

‘H’ Patten is the Artistic Director of Koromanti Arts and ‘H’ Patten Dance Theatre Co. An experienced choreographer, filmmaker, visual artist, storyteller, author and performer, ‘H’ has developed an international reputation in African and Caribbean arts over the past 35 years. ‘H’ is also the recipient of several awards including the ADAD Trailblazer Fellowship (2010) and the Jamaican High Commission 50th Anniversary Award for services in the field of Arts, Culture and Entertainment (2012). ‘H’ has carried out research, development and training across the Caribbean and Africa including The Gambia, South Africa, Malawi, Burkina Faso, Botswana, Zimbabwe, Zambia, Benin, Ghana, Haiti, Carriacou, Grenada, Trinidad and Tobago, Guyana and Jamaica.

**Tia-Monique Uzor**

Tia-Monique Uzor is an AHRC and Midlands3cities Doctoral Training Partnership candidate based at De Montfort University, where she also lectures part-time. She writes and publishes around issues of identity, cultural traffic, popular dance and women within African and African Diasporic Dance. Publishing since 2013, Tia-Monique has been privileged to share her research through conference papers, lectures and workshops nationally and internationally. In addition to her academic work, Tia-Monique continues to work as a choreographer and write about dance on non-academic platforms.

Follow Tia on social media @tiamoniqueuzor